

中国帛画
穆益林



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Mu Yilin's Fraditional Chinese Painting on Silk



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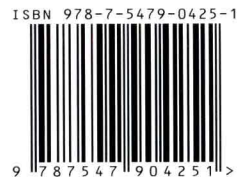
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中国帛画：穆益林

穆益林 著

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穆益林

笔名隰林、禾少白，教授，中国美术家协会会员。1944年出生于上海，1960年起求学于上海市美术专科学校，于1966年大学毕业。历任上海大学副教授、上海东方文化学院美术系主任、上海电影艺术学院会展系及会展设计中心主任、上海市政府评审专家、中国管理科学研究院研究员、上海电影艺术学院学科领头人。中国画作品多次参展全国美展和国内外艺术交流展，曾获“上海美术大展”一等奖，“中华全国总工会优秀创作奖”，“全国职工画展”二等奖、优秀创作奖，“文化部国际中国画展”一等奖，“全国第二届中国花鸟画展”优秀创作奖等奖项。多次应邀赴日本、美国、加拿大举办个人画展。作品多被中国美协、上海市美协、博物馆、美术馆及五星级宾馆和国内外藏家收藏。中国画作品《雁山观瀑》作为国礼由政府礼赠前南斯拉夫总统。出版有《穆益林画集》、《穆益林现代帛画精选》。自1983年以来，致力于中国古老帛画的继承与研究，发掘和利用帛画的优异性能，创造出独特的现代帛画艺术，为中国帛画在现代国际画坛上的独树一帜作出贡献。

Mu Yilin

Mu Yilin who creates his works under the pseudonym of Yilin or Heshabai is a professor, a member of China Artists Association. Born in 1944 in Shanghai, he studied at Shanghai Fine Arts School since 1960 and graduated in 1966. He has successively served as associate professor of Shanghai University, dean of the department of fine arts in Shanghai Oriental Culture College, dean of the exhibition department and the exhibition center of Shanghai Film Art Academy, evaluation expert of Shanghai municipal government, researcher of China Academy of Management Science, and academic pacemaker of Shanghai Film Art Academy. His Chinese paintings were presented at the National Fine Art Exhibitions and the Domestic and International Art Exchange Exhibitions for many times and has ever won the first prize at Shanghai Exhibition of Fine Arts in 1979, and been awarded excellent creation prize by All China Federation of Trade Unions at the same year. He has also won the second prize and excellent creation prize in the National Exhibition of Chinese paintings and the first prize in the International Exhibition of Chinese Paintings opened by the

Ministry of Culture and the excellent creation prize in the 2nd Exhibition Flower and Bird Paintings. He had been invited to Japan, America and Canada to hold private painting exhibitions. Besides being collected by collectors at home and abroad, his works are mostly collected by the China Artists Association, the Shanghai Artists Association, government agencies, museums, art galleries as well as five-star hotels. His Chinese painting Waterfalls over Yan Mountain was presented to the president of Yugoslavia by China as a national gift. His publications are Mu Yilin Painting Collections and Mu Yilin Modern Silk Painting Collections. He devoted himself to the inheriting and research on Chinese silk painting since 1983 created special modern silk painting art and carried it forward in the world's art circles.



开拓帛画的创新之路

——穆益林的艺术成就

Developing a creative way of silk painting

-the Artistic achievement of Mu Yilin

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帛画是我国古老的画种之一，有三千余年的历史。在平面的真丝织品绢、纺、纱、绸、绫上绘制图画，有其独特的技巧和特殊的艺术表现力，但后来因纸质绘画的出现而逐渐衰落，以致使有些人产生误解，以为中国画的传统仅是纸上绘画一宗。传世帛画年代最早的，是在湖南长沙出土的战国时期楚墓帛画三幅。上个世纪70年代在湖南、山东等地的汉墓中，又陆续发现帛画，引起国内外学术界的关注并引起人们广泛的兴趣。除了学者们从艺术史的角度进行考察外，一些有志于发掘帛画传统并使之发扬光大的画家，也开始投入精力研究这种几乎失传的绘画品种，而其中穆益林近三十年来矢志不渝的努力和在现代帛画创作上取得的杰出成果，尤其值得我们钦佩和赞赏。

穆益林于1966年以优异成绩毕业于上海市美术专科学校，得到了吴大羽、颜文樑、张充仁、程十发、江寒汀、郑慕康、应野平等名师的指导和熏陶，系统地掌握了绘画的基本功和学习了绘画色彩方面的专业知识，并在中国画创作上取得了可喜的成绩。1979年，他创作的《台风季节》与著名画家陆俨少同时获“上海美术大展”一等奖，受到业界的好评。但基于对如何在艺术上独辟蹊径的思考，他有意放弃他熟悉的绘画媒材和表现方法，以寻找新的可能。1983年一次偶然的机会给他以艺术灵感，当他将绢蒙在一幅损坏的画上作“拷贝”时，绢上所产生的虚虚实实、变幻莫测的艺术效果，给

予他以强烈的印象，驱使他 对丝织品材质的特殊功能产生浓厚兴趣，从此走上帛画研究和创作之路。他发现，古代绘制帛画早有完整的技法系统，成熟地运用了勾、染、皴、擦、淘、渲、背衬等技法；他认识到，丝绸的透叠性、折光性以及色彩的饱和度等特点，能使帛画具有一种全然不同于宣纸水墨画的审美价值。

穆益林的艺术成就远不止对古代帛画技法的研究上，而主要表现在他的帛画创新探索成果。他深知，古老帛画技法的复兴，必须结合新的艺术实践，做“以古开今”的努力，方能达到应有的社会影响。他从熟悉帛画质材、技能特性入手，不断发掘新的辅助性材料，尝试不同颜料混合使用或前后配合使用的方法，深入探索在帛的正反两面采用不同颜色、不同形象，以相互交叠的形式进行创作，使帛画随着观赏者的不同角度和光源的变化，显示出画面变化无穷的奇异色彩和帛的肌理色泽。在此基础上，他进一步从题材、技法品种和表现语言方面拓展帛画的表现范畴，使之不仅能自如地采用工笔、写意、没骨等方法描写人物、花鸟、山水，更从现代审美意识出发，广泛地从其他民族传统艺术、西方现代艺术和民间艺术中吸收营养，并发挥艺术创造中应有的潜意识功能，在缜密构思的“有意”和偶然效果的“无意”之间，在具象、抽象、意象语言的交错运用中，驰骋发挥出自己的才能，享受艺术探索的无限乐趣，

创造出许多以色彩饱和度为特点的、富有强烈艺术表现力的现代帛画佳作，如《闹元宵》、《元宵印象》、《天涯客》、《天地皆诗系列》等。

穆益林在帛画创作上的卓越成就，向人们展示了这一古老画种的现代生命力和未来的光明远景，但他不会就此止步，他正在继续不断完善自己的创作方法和在推广帛画艺术方面做出努力。他在这一领域必将取得更大成功，我们是完全可以期待的！

Silk painting is a kind of ancient Chinese Painting, with a history of about 3000 years. Paints were drawn on the silk, gauze and muslin, with the use of unique skill sets, and result in special artistic expression. With the development of paper, especially Xuan paper, people changed the painting material from silk to paper, and the latter became popular. Therefore, it gradually produced a misunderstanding that paper painting is the only painting was inherited from the ancient Chinese painting. However, silk painting appeared as early as the Warring States period. After some significant archaeological Discoveries in the Han tombs in Hunan and Shandong areas in the 1970s, scholars from all over the world started to pay attention to silk painting. Other than examining the works from pure art history prospect, some artists who aim at spreading the knowledge of such painting skill began to research and try to carry it forward. Mu Yilin is the most unshaken and successful one of them, whose persistency of over 30 years and achievement in this field are worthy of our admiration and appreciation.

Mu graduated from the Shanghai Arts Institute in 1966, with excellent academic records. When he was a student, he was taught by some well-known artists such as Wu Dayu, Yan Wenliang, Zhang Chongren, Cheng Shifa, and Jiang Handing. The experience of studying with masters helped Mu learn the basic skills of painting systematically and got him familiarized with the academic knowledge of chromatics, which led him to certain achievements in the Chinese painting area. In 1979, his work 'Typhoon Season' won the first prize at the

Shanghai Art Exhibition, along with the famous printer Lu Yanshao. However, due to his wish of creating a new path to art, he intentionally abandoned the drawing media and the way of expression that he's familiar with, and sought for new possibilities. In 1983, when Mu was 'copying' a painting by covering a piece of silk, he found the special illusionary and changable result on silk. It left him a strong impression and inspired his curiosity and passion towards this special characteristic of silk. The transmittance and reflection of silk can make color changing dramatically which is the biggest difference between ink painting and silk painting. At the same time, the ancient Chinese people already created a complete painting methodology. Combined with the silk's transparent and refractive characteristic, painting on silk gives the work a total different artistic value than painting on paper.

Mu Yilin's artistic achievements are not only on the research of silk painting methodology, but on the innovation of modern silk painting. He realized that to revive the silk painting, he has to combine the modern elements with the old art. He has focused on two parts: the painting material and painting method. On one hand, Mu has continued to explore new auxiliary materials, trying to remix the different pigments and drawing on both front and back sides. On the other hand, Mu has tried to overlap different shapes. Because of the characteristics of silk, the painting will show different colors if the light or viewing angle is changed. In addition, Mu has tried to draw in different styles, such as Xieyi and Gongbi, on silk. He has been inspired by some

traditional festivals such as Spring Festival and Lantern Festival and made some silk paintings accordingly. The most famous are the Series of Lantern Festival, the Impression of Lantern Festival, the Cosmopolitan Crane and the World is a Poem. Mu's tireless efforts and achievements make the dream of reviving old silk painting come true and create the bright prospects for modern silk painting. Even though, he would never stop his steps to explore the new possibility. He's constantly improving his own drawing skills and working on spreading the influence of silk paintings. Given his effort, Mu will surely create a more remarkable achievement in this field.

穆益林现代帛画的现代属性

Modern Characteristics of Silk Painting

by Mu Yilin

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2012年5月于上海雅仕轩 In Yashi Hin, Shanghai, May, 2012

随着穆益林的帛画越来越受到艺术界、收藏界人士的关注和受众的喜爱，穆益林先生在多种媒体上被称为现代帛画的开拓者、先行者和领航者，几乎所有的评论文章都提到了“现代”这个词。我想就“现代”着手，来分析渗透于穆益林帛画中的“现代”属性，显然我这里提的“现代”是指艺术史上的“现代派”。

出发：两次偶然的发现

穆益林先生毕业于上海市美术专科学校大学部。学习期间，他接受了吴大羽、颜文樑、张充仁、程十发、江寒汀等艺术大家的熏陶或亲授。在这样的一个大家云集、睿智迸发的学府里学习，给予他更多的是一种创造精神的感染。1979年，穆益林的一件国画作品《台风季节》获得“上海美术大展”一等奖，同获此展一等奖的还有艺术大师陆俨少。这对他来说是莫大的荣誉和鼓舞。

1983年的一天，穆益林在把绢蒙在一幅损坏的画上准备“拷贝”时，突然发现绢上显现的那种虚虚实实、若隐若现的效果十分奇妙，于是想到何不以丝织品作为绘画材料来进行创作呢？这一次偶然的发现，从此使他走上了帛画创作的艺术道路。不过刚开始在帛上作画时，他只是沿用了传统工笔画的表现技法，这从他作于1986年的《家庭教师》中可以明显感觉到这一点。益林用精练流畅的线条作勾勒，又用娴熟的渲染技巧描绘了一位穿着雨披的年轻女教师在绵密的细

雨中走来的景象，雨披上折射出一片晶莹的白色光泽，并带有一种透明感。从画面高饱和度的色彩上已经初步显示出帛画的某些特性和长处。

穆益林先生抓住了两次偶然的发现，走上了他在帛画艺术上的现代发展之路。

1993年，又是一次无意中的发现，为益林在帛画创作上的进展起到了关键性的作用。有一天，他在公交车上看到女孩围在脖子上的彩色丝巾因折叠而产生出丰富的色彩变化，从不同的角度看过去还会显现出不同的色彩效果。原来丝质物的厚薄、层数不同，对光的折射效果也会不同。这一发现促使他研究起丝织品的成分和质地来，从而发现丝织品的经纬粗细、疏密对于色彩的反射和折光起着决定性的作用。他与几位在丝绸印染厂工作的画友接触中，又发现印染颜料具有透明度高、不易褪色、不怕水洗等性能，于是又采用印染颜料来作画。他充分利用丝质材料的通透性和印染颜料的渗透性，在正反两面上作画，在绢帛的背面用中国画矿物质颜料来衬托。正面用印染颜料画的图像，既互不干扰，又能形成画面的多层次感，视觉效果十分丰富，恰似那天他看到围在女孩脖子上的丝巾在重叠中呈现的美感。他用此法绘成了《夕阳》、《天涯客》等作品，令人耳目一新。穆益林先生作于1996年的《闹元宵》可以说是他在这一阶段中对帛画研究与实践的一个综合性的成果。我记得当时在画展上看到这幅画时给我留下的深

刻印象，画面色彩鲜艳夺目，过年的热闹气氛跃然其上。

如果说穆益林的第一次偶然发现，只是改变了他作画的材料，那么他的第二次发现则是改变了他的作画方法，继而改变了他的作品面貌。毕加索有句名言，叫做“我不探索，我要发现”，如此看来发现是第一位的，只有发现，才会有创造。

行进中：现代主义像随身的影子

取帛舍纸，是穆益林帛画现代性的第一个特征。取帛舍纸，看似只是一个对画材选择的改变，实际上画材的改变即意味着艺术创作手法的改变，随之还可能引发到艺术观念的改变和艺术走向改变。现代艺术在打开新的创作途径上，对新材料的发现、发掘和使用便是一个重要的方面，如勃拉克、毕加索在20世纪初创造的“拼贴画”便是一例，这与后来产生的波普艺术、装置艺术不无关系。我在前面讲到的那幅《家庭教师》，穆益林在画中特地题记：“此乃小纺代纸。”说明画家十分在意在新画材上作画的实验性效果。所谓“小纺”，即是洋纺，是一种比绢还要来得松、柔、细一些的丝织物。但是益林在这幅画上运用的技法还是停留在传统工笔画上，并没有充分发挥出新材料的性能特点。换句话说，这件作品虽然画得很美，但是作品的面貌改变不大。原因在于画材改变了，而创作手法没有跟上。穆益林后来研究起各种丝织品，如绢、纺、纱、绸、綾等

的特性，发现丝织品的不同支数对颜料的显现和折光也会有所不同。为了获得理想的艺术效果，他还自己动手对已经绘画过的丝织材料再作烘、洗等处理。每当画中显现出意想不到的艺术效果时，他总是感到异常的兴奋，那心情如同陶艺家在作品出窑时对釉色的窑变充满期待一样。最近，我有幸欣赏了益林作于2010年的《天地皆诗卷三十六·云瑞图》，这幅近八尺整张的山水画一展开便满目生辉，只见画中千峰耸立，云绕山峦，红橙色的山峰在下部蓝紫色的近景衬托下显得格外绚丽璀璨。当将视线稍稍改变角度，图中的山峦立即染上了一片金色，甚为奇特。穆益林帛画的这种折光变色效果将会给观众带来一种全新的视觉享受。

透叠法是穆益林在帛画中运用得最为广泛，也是最为熟练的一种表现手法，甚至可以说是他的帛画艺术的符号。在传统的绘画语言中，重叠的图式是对图中形象的主次关系的一种表达。而透明性使传统意义上的主与次的等级关系被打破了。美国艺术评论家鲁道夫·阿恩海姆认为：“在传统的等级排列中，总是有一个完整无缺的单位处于前面，另一个残缺不全的单位处于后面。而在现代派艺术中，情况就不同了，这两个单位看上去似乎是完整的，又似乎是残缺的，既好像是位于前面，又好像是位于后面，从中无法得知究竟是哪一个为主和哪一个为辅的印象……这种相互贯穿和相互渗透的现象大大破坏了物体的立体感……这种透明的形象

可以给人造成一种怀疑，也就是说让人看了之后怀疑这个形象是人的精神产生出来的，而不是物质本身固有的，怀疑这种现实仅仅不过是一种虚幻。”（摘自《艺术与视知觉》）透叠法可以说是由新材料带来的新技术法，其平面性和虚幻性是现代艺术的典型特征。益林在《天涯客》系列和《荷塘印象》系列中，将透叠法发挥得淋漓尽致，交错重叠的丹顶鹤或翩翩起舞，或昂颈高歌，虚幻的图像里充满了诗情画意。而满塘的荷花层层叠叠，在天光水色之间漂浮，线与面奏起的是一支支幽幽的小夜曲。

现代艺术就像路灯下穆益林的身影，或前或后地紧随着他。在《元宵印象》系列、《过大年》系列作品中，似是而非、模棱两可的抽象图形与具有象征性的色彩合伙着表现激烈的节奏和营造浓烈的节日气氛，而在抽象画面中穿插的富有中国元素的图案花纹和文字，又把作品的表现主题凸显了出来。在《春涧云归》中，涌动着康定斯基的激情；在《荷塘印象》里，透露着米罗绘画中的天真与童趣，而在《荷塘印象·风荷》中又能感觉到画家对光效应绘画作出的回响。即使在描绘中国山水的作品中，益林竟也能够将有着当代性的卡通趣味融入画中。为此，我不得不对益林在艺术上的博闻多识感到由衷的钦佩。

回望：脚步仍在向前

帛画，是一种绘在丝织物上的图画。目

前现存最早的帛画产生于二千多年前战国时期楚墓中的《龙凤仕女图》和《人物御龙图》等，堪称是中国古代绘画的源头。出土于马王堆的西汉时期的帛画，证明了中国帛画早在二千多年前就已经达到了极高的艺术水准。穆益林打比喻说：“如果把中国画的历史比作一条奔流的长河，三千多年的中国画从源头到中游，一半以上都属于帛画的历史；一半以下出现的一个支流便是以宣纸为材质的中国画。”在古代声名显赫的帛画，如今却几乎被人们遗忘了。穆益林认为，让更多的人认识帛画，了解帛画，喜爱帛画，不能只是到博物馆里去欣赏，帛画需要传承，帛画需要复活。穆益林先生在长达三十年的时间中，以一种艺术创作的方式来对帛画进行研究和传承，以鲜明的现代性来赋予帛画艺术新的生命。他说：“从年轻小伙子到现在年近七旬的老者，可以说自己的青春贡献给了古老的帛画艺术，为此放弃了许多，包括名和利，也由此换来了帛画艺术的青春，这值得。”穆益林先生以他的新帛画向世人证明了帛画艺术在现时代的社会生活中可以有更大的作为和更广阔的发展空间。

As the silk paintings of Mu Yilin are attracting more and more attentions from people in art circles and collection circles, Mu Yilin is rated as the pioneer, forerunner and leader of modern silk painting on many media, and nearly all reviews about him mentioned the word 'modern'. I just want to make an analysis on the modern characteristics of his silk paintings starting from the word 'modern'. Obviously the modern here refers to modernism in the history of art.

Mr. Mu Yilin graduated from college division of Shanghai Fine Arts School. During his study, he accepted direct instructions from masters of art such as Wu Dayu, Yan Wenliang, Zhang Chongren, Cheng Shifa and Jiang Hanting. This kind of school that generated a lot of art masters gave Mu a strong creative spirit. A Chinese painting 'The Typhoon Season' by Mu Yilin won the first prize at Shanghai Fine Arts Exhibition in 1979, standing side by side with Lu Yanshao, the famous master of art, which was really a great honor and stimulation to him.

One day in 1983, when Mu Yilin covered a damaged painting with silk and began copying it, he was suddenly moved by the indistinct visual effects on silk and became strongly interested in the special performance of silk. From then on, he stepped on the exploration road to silk painting art. He also used the expression ways of traditional elaborate style when he began to draw on the silk, which can be seen in his work 'Tutor' in 1986. Mu Yilin drew the outline with clear and affluent lines and painted a young female tutor wearing raincoat in a heavy rain. Her raincoat reflects white gloss and is with a sense of transparency. The high color intensity of this painting has preliminary proved some features and advantage

of silk painting.

In 1993, one more accidental finding played a key role in the development of silk painting for Mu Yilin. One day, he saw the colorful silk scarves around a girl's neck generate rich color changes because of folding, and present different color effects if seen in different angles. It turned out that the thickness and number of layers of silk material can generate different refraction effects of light. This discovery made him start to study the elements and texture of silk material. His association with some friends working in silk dying factories made him realize that dye is high transparent, uneasy to fade and washable, so he began to use dye to paint. He gave a full play to the permeability of silk and the penetration of dye and painted on the front of silk with dye, on the back with mineral pigments. Dye and mineral pigments worked together to form multi-layer visual effects, just like that on the silk scarves around the girl's neck. His works 'Sunset' and 'Cosmopolitan Cranes' were done this way, fresh to people. His 'Lantern Festival' created in 1996 was rated as the comprehensive fruit of his research and experiment on silk painting in this phase. I remember that painting was deeply impressive for me with its bright colors and the passionate festival atmosphere it revealed when I saw it at a fine arts exhibition.

The first find of Mu Yilin changed his painting material, and the second one changed his drawing techniques and then changed the features of his silk painting. As Picasso said, 'I do not search, I find.' To find ranks first. No find, no creation. Mr. Mu Yilin walked on his road to modern silk painting art by catching the two finds.

Marching Forward : Modernism is like the shadow

with him .To use silk instead of paper is the first feature of the modernity in Mu Yilin's silk painting. Yet it is not only a change on material, but it also means the change of drawing technique, which may further bring changes to the artistic concepts and even the trend of art. The find, research and use of new material are an important aspect for modern art to start a new way of creation. Brapue and Picasso created collage is a case for that, which surely had something to do with pop art and installation art. In the 'Tutor' I mentioned above, Mu Yilin specially added a label to the painting which said "this is paj, not paper". From that we can see Mu Yilin cared much about the experimental effects on the new material. But the drawing technique in that painting was what's used to draw traditional elaborate-style painting and could not fully display the performances of the new material. In other word, the painting was good, but it didn't have a change on its features. The reason is that although the drawing material was changed, the techniquewas not. Mu Yilin started to study the features of various silk fabrics such as textile yarn, damask and so on and found that the thickness of fiber also affected the effects of pigments and refraction of light. In order to get satisfied artistic effects, he also made baking and washing treatments to painted silk fabrics. He always felt excited when an unexpected artistic effect came out on the painting, just like a ceramist expecting the furnace transmutation of glaze when works came out of kiln. Recently, I was lucky to appreciate the Poems Everywhere No.36-Clouds he created in 2010. In the painting the towering numerous mountains surrounded by clouds, orange summits and the dark blue sceneries at the under part formed a spectacular

picture. When turning the angle of view a littl, the mountains would be covered by the color of gold, which is very amazing. The color changing effects in Mu Yilin's silk painting will bring a brand new visual enjoymentto people.

Transparent and overlapping methods are most widely used in Mu Yilin's silk painting. They are also the most mature expression technique of his, and are even considered as the symbol of his silk painting art. In traditional painting languages, overlapping patterns are the expressions of primary and secondary images in the painting, but transparency breaks it. Rudolf Arnhem, an American art reviewer, said: "In traditional degree list, a perfect unit stands in front of others while the other incomplete unit stand behind. But in modern art, things changed. The two units both seem to be complete and incomplete and you can't tell which one is primary or secondary." The phenomenon of mutual penetration heavily damages the cubic effect of object. The transparent phenomenon may make people to question if the image is not real but generated by people's mind (reprinted from Art and Visual Perception). Transparent and overlapping methods are new technique brought about by new material, of which the plane and illusory features are the typical characteristics of modern art. Mu Yilin gave a full play to the transparent and overlapping methods in his 'Cosmopolitan Crane' and 'Impression of Lotus Pool' series of works; in the former, the overlapping cranes are dancing or singing, and layer upon layer of lotus in the whole pool are floating between sky and water in the latter work.

Modern art is like the shadow of Mu Yilin under the streetlight, following him closely. In his 'Impression

of Lantern Festival' and 'Celebrating Spring Festival' series of works, those specious abstract graphs and symbolic colors work together to show the passionate rhythms and strong festival atmosphere, with patterns and characters full of Chinese flavor inserted, highlighting the theme. The passions of Wassily Kandinsky are springing up in his 'Mountain Stream and Clouds; Impression of Lotus Pool' reveals the innocence and childhood delight in JOAN MIRO's paintings; 'Impression of Lotus Pool-Lotus in Wind' can make you feel the painter's response to optical painting. Even in paintings about Chinese mountains and rivers, he also added modern cartoon flavor. I have to admire him for his extensive knowledge.

Look Back: Footsteps still ahead Silk painting is a kind of painting on silk. Currently, the earliest extant silk paintings are 'Dragon, Phoenix' and 'Beauties and Man Driving the Dragon' made in Warring States Period over 2000 years ago, which can be rated as the source of Chinese painting. The T-shape silk painting made in the Western Han Dynasty unearthed from Mawangdui proves that China's silk painting had reached a high artistic level 2000 years ago. Mu Yilin said: 'If we compare The 3000 years' history of Chinese paintings to a running river, the headwaters and the midstream, more than a half are about the silk paintings, and a tributary of the rest part is the Chinese paintings based on rice paper.' Those silk paintings well-known in ancient times nearly have been forgotten by present-day people. Mu Yilin believes that to let more people know, understand and like silk paintings cannot rely on watching them in museums; silk painting needs inheriting and reviving. Mu Yilin has spent 30 years on the research and

inheriting of silk painting in a way of artistic creation. He gives new vitality to silk painting with noticeable modernity. He has worked on silk painting since young, and now he is 70 years old. It can be said that he spent his youth to the ancient silk painting. For that he gave up a lot, including fame and gain, but silk painting art gained its own youth. Because of this, he said all he gave up was worthwhile. Mu Yilin and his works prove that silk painting art will develop faster, create a greater glory in today's society and have a even greater development opportunity.

重展辉煌

——穆益林现代帛画的拓展性

Rejuvenate the prosperity

—The expandability of Mu Yilin's modern silk painting

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Beijing 2012.04 Former deputy director of China Artists Association Theory Committee,
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品读穆益林的帛画作品,有一种既熟悉又陌生、既似曾相识又变幻莫测的审美感受。作品材质和内在诗情诚然与传统一脉相承,但色彩语言和结构方式却充满新意与现代意味。继而阅读相关资料及他本人言论,油然而生主题词:“重展辉煌”——这既是他近三十年研究和探索复兴古老帛画艺术的动力,也标示着他一步步拓展前行的足迹。

穆益林的拓展性主要表现在三方面:
其一, 复兴中国帛画艺术的深层思考。

穆益林对帛画艺术的钟情,不是功利驱使的权宜之计,而是深思熟虑后的毕生抉择。他于1966年毕业于名家云集的上海市美术专科学校,1979年创作的宣纸水墨画《台风季节》就与陆俨少作品同获“上海美术大展”一等奖,可谓春风得意。但到1983年,他意外发现了丝帛画的特殊视觉效果,萌生极大兴趣,从此一发而不可收。这一看似偶然性的人生抉择,其实蕴涵着他秉赋中创造性思维的必然性。

丝帛与纸张,是中国画的两种主要材质载体。帛画的产生已有三千年历史,早于纸画一千五百年,留下了大量色彩辉煌而品格典雅的杰作。东周楚国帛画、西汉马王堆帛画、东晋顾恺之《洛神赋图》、唐代李思训《江帆楼阁图》、周昉《簪花仕女图》、南

唐顾闳中《韩熙载夜宴图》、宋代王希孟《千里江山图》等堪称瑰宝。而始于唐,盛于元、明、清的纸本作品,则以水晕墨彰为主要特色。“丹青”与“水墨”,两种语系由此而明朗。元以后纸本文人画居主流地位,众多画家舍帛从纸。千余年来纸本水墨画多创高峰,丹青帛画则日渐式微,即使有人偶尔为之,也是多依从纸本水墨语系,失去了丹青本色。近现代有些画家在宣纸上从事色彩探索,取得相当成就,但不可能达到如帛画般震撼而强烈的效果。

帛画与纸画,各有优长,不应让中国画传统中的重要一脉失去传承。正是出于这样的认识,穆益林树立了“光复帛画,使中国帛画这一古老的文明结晶焕发青春”的坚定信念。他不仅发掘出传统帛画一套完整独特的技法系统,而且发现了丝帛的透叠性、折光性和色彩高饱和度等特点,使现代帛画创作产生了特异的审美价值。

其二, 发挥丝帛特性拓展艺术语言。

穆益林在深入了解各种丝帛材料不同特性的基础上,细心揣摩,反复试验,充分利用其通透性、渗化性、可交叠性、可洗和可磨性、坚韧性和牢固性,而且不同视角可以产生不同折光效果等特点,大胆进行新的语言探索。在色彩的覆盖和运笔过程中,层次

更繁复，色彩更饱和，笔力更强健，更具审美张力。加上光怪陆离、神奇斑驳的艺术效果，更增加了现代意味。在他的帛画作品中，既有传统工笔画的精致，也有泼彩写意画的空灵；既有传统的随类赋彩，也有西方印象派的光色变化；既有文人画的逸情雅趣，也有民间艺术的激情夸张。

中国画的色彩学，至今尚未完成自律性体系的建构，远不如水墨体系之丰富深入。如何充分发挥具有中国特色的色彩本身的情感性、音乐性和象征性，有着广阔的探索空间。穆益林对帛画色彩语言的种种尝试，是有益于推动这一进程的。

其三，在求索中拓展诗韵境界。

穆益林努力拓展帛画的表现力和生命力，根据不同情绪感受采用不同的艺术方法，尝试具象、意象、抽象等各种表现手法。在章法上突破传统模式，融入了聚焦特写、解构重组、交叠切割等新理念，形成新的视觉图式，但内在精神意蕴依然不乏中国民族的诗性追求。《元宵印象》系列犹如激情、祥和、热烈的民俗欢歌；《天涯客》系列白鹤与光色的种种组合，浸透出优雅、简淡、清逸的诗情；《荷塘印象》系列又是一番气象，或清新，或傲霜，或幽沉；《天地皆诗》系列是山水和云气的奇妙组合，在强

烈的节奏对比中，形成丰富的韵律，富丽迷幻而又沉着从容。曾有一种审美偏见，以为水墨必雅，色彩必俗。其实关键在于格调，格调高低直接反映着画家主体的人格涵养、审美水平和艺术表现能力。从古至今，绚彩而不失雅者、水墨而失于俗者，都不在少数。

穆益林已年近古稀，依然具有清醒的自我认知，自谓现在才真正进入个人风格成熟时期。他将放开胆略，锤炼语言，力求进一步完善。有此等心境，必能拓展出更加完美的现代帛画艺术境界。

Mu's paintings make people feel both ancient and modern, the aesthetic experience is various. Specifically, the painting material and the poetry are ancient, but the brush method and colors are modern. After reading some related books about Mu's life and theories of silk painting and recalling the conflict when I looked at his paintings, I realized that to rejuvenate the prosperity is the most appropriate term to describe Mu Yilin. That is the target he spends half of life and spares no effort to reach.

Generally, the expandability of Mu Yilin's modern silk painting presents in three parts.

Firstly, deep thoughts on the revival of Chinese silk painting

Mu's love of silk painting is not driven by utilitarian but a decision after careful thinking. In 1983, Mu was famous for the painting 'Typhoon Season', he could have been an ink painting master easily if he kept his style then. However, he chose to devote himself into reviving the ancient silk painting.

Silk and paper are two main kinds of painting material. Ancient silk painting has already reached high artistic level and made many achievements. Even though the number of paper painting artists is increasing, the extinction of ancient silk painting will be a misfortune. The protection and reviving is necessary.

Secondly, using the features of silk and expanding the horizon of silk painting method.

Mu found the different features of different kinds of silk through conducting researches and experiments on different kinds of silk. The features such as the penetration and reflection will make the painting show different colors if the light or viewing angel

are changed. In addition, Mu has used various colors to express the landscapes. Considering the immaturity of chromatics of Chinese paintings, the creative color using of Mu Yilin is significant and a positive trying which might promote establishment of the standard.

Thirdly, exploring and expanding the poetry of painting

Mu makes every effort to expand the performance and vitality of silk painting. Based on different kinds of emotions; Mu uses different ways to express. In the composition; he breaks through the traditional mode, using focusclose-up, deconstruction and reorganization, overlapping the new concept of cutting, etc. to describe things with Chinese poetry and spirit. Mu, through his experience, corrects a misconception that ink painting is elegant while the color painting is meretricious and improves the status of color painting.

Although Mu is not young, he still has a clear idea of self-positioning. He will expand a perfect modern silk painting world.

穆益林现代帛画创作的技巧与个性

Drawing Skills and personality of Modern Silk Painting by Mu Yilin

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从前我只知道古老的中国帛画是一个独立的画种，是中国画的起源，迄今已有三千多年的历史。自1972年从马王堆汉墓群中先后发现十三幅帛画后，中国帛画研究进一步受重视，国内外开始掀起了马王堆帛画热。人们对帛画也有了新的兴趣和认识。然而，在今年春天结识穆益林先生之前，我对于现代帛画可以说是一无所知。上世纪80年代初我刚刚踏入中国传统书画艺术大门之时，曾经在张颖昭教授的指导下，学习过在绢上画工笔仕女，也是从这时起才知道中国画有“纸本”和“绢本”之说的。至于什么是“帛”和“帛画”则是从近年来媒体报道和电视节目中得知的，特别是那年有幸在故宫博物院古代绘画馆看了一些考古新发现后，我对中国帛画才有了进一步的了解。原来我们见过的双面缟、富春纺、丝绸、绢、绫、缎等统称“帛”，而在这些织物上画的画就叫“帛画”。

这次来上海走入了穆先生的帛画艺术世界，在他的帛画作品展上仔细观赏了他的现代帛画作品，真是广开了我的艺术视野，也大饱了我艺术欣赏的“眼福”！

常言道：宝剑锋从磨砺出。而惟其肯下苦功夫，方出此神兵利器。造剑如此，绘画何尝不是如此。我感触最深的是穆益林先生的帛画创作具有高超的技巧和强烈的个性，这是与他在半个多世纪里孜孜以求、默默耕耘不知洒下多少汗水的水墨画、油画、版画、剪纸、装饰画、速写、素描以及各类平

面艺术设计等，有着不可分割的联系。多年来他一直从事帛画的传承、研究、探索和创新工作。在我看来，这是一件难能可贵，也是最艰辛的事情，而他却肯在这方面付出了那么多的精力和心血，恐怕是前无古人后无来者的。除非在这浮躁的商品经济社会里真的能涌现出几个大无畏的艺术家来！事实如此，若没有这多方面的艺术积淀和在传统国画方面，特别是在探索和研究帛画上倾注了多年的心血，他是不可能今天这卓越成就的。

我以为穆益林先生开拓创新的现代帛画与中国古代帛画的最大区别在于：它有写意的空灵，也有工笔的细腻；既有装饰艺术丰富多彩的写实感和形式感，又有抽象艺术和印象艺术的符号意味，总之他能把多种艺术语言融会贯通起来，将帛画重丹青，宣纸重水墨的特质融为一体，丹青水墨共用，也就获得了光影与色彩重叠的最佳效果。他能把西洋的写实“具象”和中国的写意“抽象”完美结合，把历史的“沧桑”与现代的“灵动”完美结合，用中国画的大写意泼彩与工笔小写意精绘结合起来，把西洋画中的光影处理和色彩斑斓的效果融入到他的帛画创作中，便破天荒地彰显出层次叠加、律动流美、诗意朦胧的神采。这就是穆益林开创的现代帛画洋溢着浓厚的时代气息和东方神韵，总能给人留下难以磨灭的印象和无穷的回味。正如美学艺术大师王朝闻老先生所赞扬的：“你的帛画大有前途，这样画不单

薄、不浮浅、不表面，往这方面发展是很新奇的。”

其实，艺术的新奇和价值就在于它独特的个性和对美的新奇创造。那么穆益林先生的现代帛画艺术创新的本质是什么呢？我以为他首先考虑的是画面上要有抽象重叠的效果，要减弱抽出客观形象而突出主观的技巧，突出笔墨色彩的韵律，突出艺术的语言，从而映衬出作者的创造、才情和气质。其次，意境的表达重点要由客体转向主体，要从可居、可游转向可玩、可品，要从一目了然转向扑朔迷离，总之要增强其内在语言的可读性，减弱其视觉效果的图解性。穆先生一直在摸索帛画的正反两面采用不同色料和不同的图形相叠相映进行创作。他的《闹元宵》创作完成后，画面上出现的奇特效果出乎他的意料：画面的色彩会随观画者的视角不同、光源不同以及光线对画面照射的角度不同而变化，时而绚丽夺目，时而淡雅含蓄，光和色彩相互交融；笔墨和图形时而显露，时而隐没，色彩的厚重却又把帛的肌理效果表现得淋漓尽致。他的《荷塘印象》、《山云》以及《夕咏》、《冬至》、《秋分》等帛画作品，真叫人回味悠然，太奇妙了！大家都为他这突然获得的期待已久的效果而兴奋不已，同时更明白今天的成功是用他辛勤耕耘和流淌的无数汗水换来的。这成功可喜可贺！因为我们终于明白了：艺术的最高境界是回归和超越。穆先生的帛画给我们讲述了一个传奇的故事：帛画艺术源于历